

# Research on Cross-Cultural Communication Strategies and Risk Governance of Micro-Short Dramas Empowered by AIGC

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## ABSTRACT

The rapid development of AI-generated content (AIGC) is profoundly reshaping the global content industry. Micro-dramas—fast-paced, immersive, and mobile-adapted digital narratives—are rapidly rising worldwide and becoming a vital vehicle for cross-cultural communication. Focusing on generative AI's application in micro-drama creation and cross-cultural dissemination, this paper systematically explores the technology's role in global distribution and identifies its associated risks. The study finds that AIGC, by reconstructing the entire creation–production–distribution chain, significantly strengthens the cross-cultural penetration of micro-dramas. However, behind such technological empowerment lie structural contradictions, including cultural discount, creative homogenization, and legal risks, which demand breakthroughs through iterative technical tools, industry ecosystem optimization, and talent pipeline cultivation. Accordingly, this paper proposes a comprehensive risk governance framework that integrates technological governance, ethical norms, legal coordination, and global collaboration. It argues that the future cross-cultural communication of micro-dramas should pursue a combination of “agile globalization” and “deep localization.” While leveraging AIGC to expand global markets, a human-centered, culturally sensitive governance system with clearly defined rights and responsibilities must be established, thereby achieving harmonious coexistence between technology and cultural diversity, and better realizing the international expression of Chinese stories and the sustainable growth of cultural soft power.

**KEYWORDS:** AIGC; Micro-dramas; Cross-cultural Communication; Cultural Going Global; International Communication.

## 1. INTRODUCTION

In the era of intelligent media, the rapid development of AI-generated content (AIGC) has driven the further application and integration of artificial intelligence technologies in the media sector, leading and propelling major transformations across the audiovisual industry and beyond. At the same time, with the continuous deepening of cross-cultural exchanges, the field of international communication is also undergoing profound changes, demonstrating unprecedented evolutionary trends particularly in terms of communication subjects, discursive forms, modes of presentation, and media technologies. Against this background, technological empowerment has ushered film and television creation into a new stage of generative AI-driven production. Micro-short dramas, as an emerging audiovisual medium characterized by both a lightweight format and strong narrative capacity, have become one of the most closely watched segments in the industry. Since the National Radio and Television Administration established the “online micro-short drama” filing category in 2020, the domestic industry has continued to expand in scale. According to the \*White Paper on the Development of China's Micro-Short Drama

Industry (2024), as of June 2024, the user base of micro-short dramas in China had reached 576 million, accounting for 52.4% of the total internet population. In terms of overseas demand, as of October 2024, cumulative downloads of Chinese micro-short drama projects going abroad had surpassed 100 million, with the market size reaching 50.44 billion yuan, making them an important vehicle for cross-cultural communication. Regarding overseas micro-short drama platforms, a diversified platform matrix of "TRDSGMF" (TikTok, ReelShort, DramaBox, ShortTV, GoodShort, MoboReels, FlexTV) has taken shape, realizing a strategic shift for Chinese micro-short dramas from "borrowing a boat to go to sea" to "building a boat to go to sea," and from "translating content for overseas markets" to "producing and broadcasting for overseas markets".

The deep integration of technology and culture is restructuring the international communication order, fostering a new communication ecosystem characterized by the co-construction of discourse, emotional resonance, and technological commonality. Under emerging technological conditions, exploring human-machine collaborative models for cross-cultural content production and dissemination, and constructing multi-dimensional relationships of human-machine collaboration, interaction, and even symbiosis through empowering the international communication practices of micro-short dramas, has become a key research proposition.

Faced with the dual global market demands for content production efficiency and cultural adaptability, breakthrough advances in generative AI technologies offer an opportunity for the systemic restructuring of the micro-short drama industry. From cross-language script generation to multimodal content production, AIGC technology is transitioning from instrumental application to deep embedding within the industrial chain. Guided by the "culture going global" strategy, online micro-short dramas are gradually forming new paradigms of international communication through the creative transformation of Chinese and Western cultural elements. While existing research has conducted fruitful explorations into the localized communication models of online micro-short dramas, more detailed studies are still needed regarding the systematic investigation of AIGC-empowered internationalization of online micro-short dramas, as well as cross-cultural communication adaptability following the embedding of AI technologies.

Taking "micro-short dramas" as the research object and drawing on the theoretical perspective of international communication innovation, this paper focuses on the following core questions: first, through what specific mechanisms does AIGC technology empower the cross-cultural communication process of micro-short dramas? Second, what cultural, ethical, legal, and industrial risks are latent in this empowerment process? Third, how can an effective risk governance system be constructed to guide its healthy development? By analyzing the structural contradictions currently faced and constructing a "technology-culture-policy" synergistically driven paradigm for going global, this study aims to clarify the inherent tensions between AIGC technology and cross-cultural communication, empower the sustainable development of cultural exports, and provide theoretical support and practical pathway references for telling China's stories effectively and promoting the global dissemination of film and television culture.

## **2. MECHANISMS AND STRATEGIES FOR INTERCULTURAL COMMUNICATION OF MICRO SHORT DRAMAS POWERED BY AIGC**

The AI-driven micro-short drama model is profoundly changing the production ecology of this industry. Its efficient, accurate and innovative production method not only significantly reduces production costs, but also stimulates the vitality of creative teams. At the same time, it breaks through the limitations of traditional production, and further enhances the efficiency of cultural output on the basis of improving commercial efficiency, helping domestic short dramas to explore the international market. The core value of this breakthrough is not only reflected in the reconstruction of the content production model, but also in promoting the innovative dissemination of the cultural value of micro-short dramas.

### **2.1 Empowerment at the Production End: From Efficient Creation to Intelligent Adaptation**

Compared with medium and long-length dramas, micro-short dramas have been continuously compressed and simplified in terms of production. However, from the perspective of film and television production, the traditional micro-short drama production process is still relatively cumbersome, which also causes the dilemma of high production costs and low production efficiency. The entire production of traditional micro-short dramas, from early script creation and storyboard design to mid-term shooting and post-production, often involves communication and cooperation between multiple departments. This process not only consumes labor costs, but also precious time costs, which undoubtedly requires racing against time for the fast-paced production needs of the film and television market.

The core empowerment of AIGC for micro-short drama production is reflected in the automatic reconstruction of the production process. In the AIGC mode, through the collaborative application of data codes and computer vision, multiple story frameworks and plot trends can be generated according to established themes and genres, saving screenwriters the time of conceiving from scratch. At the same time, virtual technology can quickly generate corresponding visual scenes and characters, adding visual impact to micro-short dramas. This enables AI micro-short dramas to reduce costs and compress the creation cycle, while promoting film and television creators to engage in more creative work. Taking *Strange Tales of Xing'an Ridge*, the first domestic AI fantasy adventure short drama, as an example, the production team put forward the concept of "AI liberating imagination". By integrating AIGC tools, it realized the full-process automation of script generation, storyboard previews, and dynamic rendering, compressing the production cycle to 1/3 of the traditional process. Secondly, in terms of character shaping, AI can generate character settings containing detailed background information and personality traits, covering subtle aspects such as the character's origin, growth, and psychological activities. At the same time, AI can analyze the dialogue and interaction between characters, generate natural evolution paths of character relationships, and automatically generate dialogues that conform to the plot development according to the character's personality, making the conflicts and cooperation between characters more dramatic and enhancing the audience's sense of substitution. Finally, as the core link of the creation of micro-short dramas going overseas, cross-cultural narrative integration, AI technology can intelligently adjust the script by analyzing the cultural preferences of overseas audiences, thus realizing the organic unity of local characteristics and international aesthetics.

## **2.2 Empowerment at the Communication End: From Precise Reach to Interactive Deepening**

Compared with audio-visual forms such as online long dramas, online movies, and online variety shows, micro-short dramas have more advantages in using technologies such as big data and artificial intelligence. Driven by data to innovate the communication system, AIGC technology has built a closed-loop system of "intelligent editing-precise delivery", which systematically solves the cross-cultural communication problems of micro-short dramas going overseas with an intelligent and dynamic operation mode.

In the creation stage, AIGC's accurate data analysis helps the creative team more accurately grasp the audience's preferences and behavioral habits, and obtain audience opinions through feedback such as comments, so as to customize plots and characters that better meet market demands. Creators can also use AIGC to analyze the audience's comment, like and share data, adjust the development direction of the story, maintain the audience's interest, and improve the stickiness of the audience group. At the same time, AIGC can also provide creators with multiple content versions according to different audience groups with different preferences, providing audiences with different content choices to enhance the real-time interaction effect between micro-short dramas and audiences.

In the content adaptation link, intelligent editing relies on computer vision algorithms to identify key frames, disassemble long videos into communication units that conform to platform characteristics, and combine intelligent soundtrack and poster generation technology to realize the communication upgrade of "one creation, multiple adaptations". In terms of delivery strategies, AI has established a real-time adjustment mechanism of "delivery-feedback-optimization". By monitoring multi-dimensional data such as user completion rates and interactive comments, the system can not only dynamically adjust delivery strategies, but also form a positive cycle of data feeding back content optimization. For example, when the system recognizes that users in a certain region respond positively to specific cultural elements, it automatically increases the push weight of related dramas, and continuously iterates the recommendation algorithm through A/B testing to achieve a virtuous cycle of "the more you push, the more accurate you are".

AIGC technology can also play a role in multilingual and cross-cultural exchanges. By integrating global micro-short dramas with cross-cultural and regional integration, it contributes to the better overseas expansion of Chinese micro-short dramas and the dissemination of Chinese culture through high-quality audio-visual works.

## **2.3 Intelligent Translation: Algorithm-Driven Cross-Cultural Narrative Strategy**

Driven by intelligent productivity, the materiality of culture has gradually got rid of its dependence on traditional material carriers and instead relies on the dynamic adaptation and deconstruction and reorganization of intelligent cultural translation technology. First, at the level of algorithm-driven cultural translation. The breakthrough progress in cross-cultural communication stems from the context adaptation system of generative artificial intelligence. For example, generative artificial intelligence technology, through deep learning and semantic

analysis of Sanxingdui cultural symbols, translates them into visual symbols and narrative elements that can be understood by global audiences. The mystery of bronze masks is transformed into "intelligent masks" in future technology, and the sacred tree is reinterpreted as a symbol of "the source of life". Cultural symbols that originally relied on specific contexts (high-context) are transformed into more universal and intuitive visual symbols (low-context). Therefore, intelligent transformation not only reconstructs the presentation of cultural symbols, but also reduces the threshold of cultural understanding through dimensionality reduction communication, making cross-cultural communication of high-context culture possible.

Second, at the level of algorithm-domesticated cultural effects. The algorithmic domestication of cultural practice may not only promote the global dissemination of culture, but also exacerbate the homogenization and misinterpretation of culture. The content creation model centered on emotional "highlights" often ignores the depth and complexity of local culture, leading to the audience's misunderstanding or fragmentation of the original culture. For example, to cater to the preferences of global audiences, generative artificial intelligence may excessively simplify or change the meaning of traditional culture, causing it to lose its original cultural significance. Although this "fast-food" cultural communication can attract a large number of audiences in the short term, in the long run, it may lead to the shallowness and fragmentation of global culture, and even cause the loss and misunderstanding of cultural heritage. Therefore, real cultural communication needs to reduce "cultural discount" through technical decoding and cultural recoding, and effectively retain the essence of culture. This requires not only strong technical support, but also in-depth cultural understanding and creativity, and generative artificial intelligence technology can effectively reduce the "cultural discount" in international communication, accurately discover "fitting symbols", and improve cultural self-consistency.

In short, generative artificial intelligence translation, as an algorithm-driven cross-cultural narrative strategy, dynamically adapts and adjusts content to meet the acceptance of different cultural groups while retaining the core connotation of the original culture. The translation strategy is a technical response to cultural translation and cultural effects. Through efficient content production and dissemination methods, it seeks a balance between the universality and depth of cultural expression, ensuring the diversity and accuracy of cross-cultural narratives.

### **3. PRACTICAL BARRIERS TO INTERCULTURAL COMMUNICATION OF MICRO SHORT DRAMAS POWERED BY AIGC**

#### **3.1 Cultural Discount: Cognitive Barriers and Symbol Distortion**

In the process of promoting micro-short dramas to go overseas, AIGC technology is encountering deep-seated cultural discount challenges. This problem is rooted in the cognitive barriers that overseas audiences have to China's unique narrative logic and values, and such faults in cultural understanding eventually evolve into substantive barriers in content communication.

Chinese and foreign audiences show significant differences in content preferences: international audiences are more inclined to works with open narrative structures and diverse emotional expressions. For example, "cool" short dramas containing elements such as wealthy family feuds, emotional entanglements, and workplace survival are particularly popular in overseas markets; while domestic audiences generally favor story styles with implicit and restrained emotional expressions. At the level of translation of cultural symbols, AIGC has not yet truly acquired the ability to understand cultural connotations. The content it generates often stops at the "superficial presentation of culture"—although it can accurately restore the external form of symbols, it is difficult to convey their spiritual essence. For example, when generating scenes of traditional Chinese festivals, AI can accurately depict visual elements such as lanterns and couplets, but the expression of deep cultural connotations such as "reunion" and "sacrifice" is mostly superficial.

Such technical limitations have trapped micro-short dramas going overseas in a communication dilemma of "the form arrives but the spirit does not": although the cross-border arrival of content has been achieved technically, the cultural value and emotional core contained in it have not truly penetrated the screen and touched people's hearts.

#### **3.2 Innovation Bottleneck: Contradiction Between Technological Efficiency Improvement and Creative Homogenization**

Unlike traditional TV dramas, micro-short dramas adopt a fragmented micro-narrative strategy, and their short, flat and fast style paradigm has unique charm. The networked, fragmented, rhizomatic, and spectacular text narrative structure has broken the cultural texture of traditional TV narratives. However, from a practical perspective, the extreme pursuit of narrative efficiency has led to its plots being highly dependent on quantifiable "cool point" models and stylized narrative templates. To capture the audience in an extremely short time ranging from tens of seconds to two minutes, the script structure of micro-short dramas is generally simplified, and a large number of market-proven and predictable plot units such as "counterattack", "rebirth", and "domineering president" are adopted. In fact, in the process of micro-short drama communication, algorithmic logic has deeply intervened in the design of narrative structure and the regulation of emotional rhythm, gradually forming a set of "algorithmic narrative" mechanism characterized by data feedback as the optimization basis and emotional efficiency as the value orientation, with features such as "strong hook at the beginning", "high-frequency conflict reversal", and "precise implantation of payment points", which has profoundly affected the traditional film and television narrative rules. Secondly, under the operation logic of "traffic first", micro-short dramas going overseas show obvious industrial production characteristics, which is also an important reason for the creative homogenization of overseas micro-short dramas. To quickly seize the market, producers generally adopt the production mode of "AI batch generation + manual fine-tuning". Head platforms mass-produce more than 500 episodes of micro-short dramas per month, but the proportion of original scripts is less than 5%. Excessive use of this production mode will lead to imbalance in aesthetic expectations and diminishing cognitive sensitivity. Audiences generally believe that the dramas show the characteristic of "a strong start but a weak finish", which exposes the "pseudo-innovation" trap brought by algorithm optimization.

Although the technical logic under this algorithmic mechanism accurately fits the narrative characteristics of micro-short dramas of "fast pace, high density, and strong reversal", it poses a systematic challenge to the core concept of the copyright system, "originality", thereby further amplifying the difficulty of judging "originality".

### **3.3 Legal Risks: Ambiguous Legal Ownership and Transnational Compliance Challenges**

In the wave of micro-short dramas sailing overseas, the application of AIGC technology is also accompanied by intricate legal risks, which urgently need industry attention and regulation. First, the intellectual property ownership of AIGC-generated content is still in a legal gray area. Since the creative subject is neither a natural person nor a legal entity in the traditional sense, the current copyright law faces application difficulties in right confirmation and rights protection. At the same time, infringement behaviors by some practitioners occur frequently. They unauthorizedly misappropriate the narrative frameworks, character settings, and core plots of others' original works, only make superficial modifications through AI—such as mechanical translation, face swapping, and speech synthesis—and then quickly reorganize and release them, even upload them to illegal overseas platforms to seek improper benefits.

Second, in terms of personality right protection, the abuse of deepfake technology has continuously triggered new disputes such as portrait rights and voiceprint rights. Due to the inconsistent relevant legal standards in various countries, the involved parties often fall into the risk vortex of transnational litigation. In addition, the reliance of AIGC systems on massive training data inevitably touches sensitive issues such as privacy protection and data security. In the process of cross-border data flow and use, it is easy to touch the regulatory red lines of different judicial jurisdictions, forming compliance risks. Behind these phenomena, on the one hand, some cultural institutions have insufficient understanding of the legal environment of the target countries and fail to conduct sufficient legal due diligence before rushing to develop overseas markets; on the other hand, the industry has long had a tendency of "valuing content creation and neglecting right protection", leading to a weak intellectual property management system that is difficult to adapt to the needs of international operation.

## **4. BREAKTHROUGH PATHS FOR INTERCULTURAL COMMUNICATION OF MICRO SHORT DRAMAS POWERED BY AIGC**

From the perspective of technological affordance theory, the technological integration of generative artificial intelligence technology and the international communication path of micro-short dramas provides innovative solutions for systematically alleviating the above problems. The technological empowerment of AIGC can not only bridge the semantic gap between Chinese and Western cultures, but also form a dynamically optimized communication ecology through an adaptive learning mechanism, building a multi-dimensional technical support system for micro-short dramas to break through the "dimensional wall" of cultural communication and tell Chinese stories well.

### **4.1 Symbiosis of Culture and Technology: Translating Story Cores to Tell Chinese Stories Well**

The integration and symbiosis of technology and the audio-visual industry, and the continuous innovation of technology have expanded the creative team and enhanced the creative strength of audio-visual content, brought new creation modes, and also brought a brand-new viewing experience to users. Against this background, audio-visual creators should make good use of new technologies, fully explore creative space in the forms of "human-machine co-creation" and "human-machine complementarity", deeply cultivate high-quality content, and give full play to their role in innovating audio-visual content forms. On March 22, 2024, CCTV Video launched the AI full-process micro-short drama Chinese Mythology. The art, storyboards, videos, dubbing, and soundtrack of the drama were all completed by AI, marking a new stage in the integration of new technologies with process innovation and content creation. The fully AI-produced short drama White Fox launched on Douyin, based on the fantasy adventure of the white fox's journey to the human world, brought a visual spectacle to the audience.

At the same time, in the context of cross-cultural communication, there is a natural difference between the cultural symbol system carried by Chinese micro-short dramas and the cognitive framework of overseas audiences, which constitutes the key source of "cultural discount". Therefore, we can use technology to develop AI cultural annotation tools, build a bridge for cultural translation through technological empowerment, promote the transformation of Chinese stories from "culturally specific expression" to "cross-cultural commensurable interpretation", and provide a feasible path for telling Chinese stories well.

Utilizing the cultural adaptation capability of AIGC, a dedicated "cultural annotation plug-in" can be developed and embedded in the micro-short drama playback interface to provide overseas audiences with real-time cultural annotation and background interpretation services. When audiences encounter Chinese cultural elements that are not easy to understand during viewing, they can click the annotation mark in the screen to obtain multimodal explanations such as graphics, audio, and even short videos generated by AIGC, helping audiences understand the cultural connotation more intuitively and deeply. To realize this experience, it is necessary to complete the generation of cultural guides simultaneously in the product development stage, systematically explain the values, customs, and traditional backgrounds appearing in the drama, thereby enhancing overseas audiences' understanding and recognition of the spiritual core of Chinese stories. For example, when plots related to the "Dragon Boat Festival" appear, the annotation tool can not only explain the origin of the festival, but also display vivid images such as dragon boat races and zongzi making through pop-up windows or sidebars, allowing the audience to immerse themselves in the cultural atmosphere. At the same time, the tool supports cultural analogy functions. For example, when the mythological image of "Chang'e" is mentioned in the drama, the annotation system can associate and interpret it with the moon goddess in Greek mythology, highlighting the common symbolic meanings of female independence and love, and narrowing the cultural distance.

In addition, cultural translation needs to reflect differentiated strategies for audiences from different regions and cultural backgrounds. For example, for Southeast Asian audiences, we can focus on themes with universal resonance such as "family ethics" and "chivalrous spirit" contained in the dramas; while for European and American audiences, we can highlight the "Oriental philosophical thoughts" and aesthetic images contained in micro-short dramas, and subtly convey Chinese narrative logic by generating mixed content of "Oriental narrative framework + international expression form".

This not only improves the cross-cultural communication efficiency of Chinese micro-short dramas, but also provides a replicable practical paradigm for mutual learning between civilizations at the technical level, helping the spiritual core of Chinese stories transcend geographical limitations and become a cultural carrier that can be perceived, understood, and resonated with by global audiences.

#### **4.2 Dual Track Advancement of Technological R&D and Content Innovation**

To empower micro-short dramas to go overseas with AIGC technology, it is necessary to drive both technological innovation and content upgrading to open up a breakthrough path with both adaptability and appeal.

At the technical level, efforts should be made to develop an intelligent creation system integrating multilingual generation and cultural symbol analysis, and improve the adaptability and accuracy of algorithms in vertical fields by building industry-specific knowledge bases and cross-cultural symbol databases, overcoming the limitations of general models in professional contexts. At the same time, we must be alert to excessive dependence on external technologies. Currently, the virtual production field is highly dependent on foreign image engines such as Unreal Engine, and China has not yet launched an equivalent alternative with completely independent intellectual property rights. Therefore, accelerating the research and development of domestic core

technologies and promoting cross-platform collaborative innovation have become the key to ensuring industrial security and long-term development.

At the content level, efforts should be made to create high-quality short dramas with both cultural recognition and international communication power. In terms of visual presentation, the design of elements such as costumes, makeup, and props should take into account both narrative logic and regional cultural characteristics. By integrating the essence of Oriental aesthetics with modern film and television language, it not only enhances the expression of themes but also promotes cultural dialogue. In terms of creative topics, we should deeply insight into the cultural background and audience psychology of the target market, and explore narrative themes that can not only highlight Chinese characteristics but also have cross-cultural resonance potential.

The deep integration of technological rationality and artistic sensibility is not only a breakthrough to break content homogenization, but also the fundamental path to realize the effective overseas expansion of Chinese cultural values. Only with the dual support of intelligent tools and humanistic creation can micro-short dramas go further and spread deeper in overseas markets.

#### **4.3 Co-construction of Industrial Collaboration and Intelligent Operation Ecology**

To drive micro-short dramas to go overseas with AIGC technology, it is necessary to build a systematic and collaborative industrial ecology, the key of which is to realize the deep integration of industrial collaboration and intelligent operation.

In terms of industrial collaboration, efforts should be made to build a distributed cloud production alliance. By integrating the global cultural scene database and standardized AI rendering technology, the sharing and scheduling of virtual shooting resources can be realized, significantly reducing the production cost of a single work. At the same time, it is necessary to actively build an industrial ecosystem integrating production companies, AI technology suppliers, and broadcasting platforms, jointly explore diversified profit models such as "content payment + brand implantation", and extend the value of the entire industrial chain from IP development to derivative operation.

In terms of intelligent operation, it is necessary to establish a differentiated and precise content delivery system. Use social platforms such as Instagram and YouTube for targeted drainage, and guide users to exclusive short drama platforms by placing highlight clips, promoting their conversion from watching clips to paying to watch the complete content. For the cultural preferences of different regional markets, we should focus on promoting the application of two aspects of technology: First, based on user behavior data from platforms such as Netflix and Drama Box, build a user portrait system covering multiple dimensions such as age and interests to realize intelligent matching between content and audiences; second, implement a systematic content labeling project, transform cultural elements such as folk customs and languages into structured labels that can be recognized by algorithms, and combine multilingual labels and localized classification strategies to continuously improve the accuracy of the recommendation system.

Ultimately, through technology empowering creation and data feeding back operation, an industrial closed loop of "production-delivery-feedback-optimization" can be gradually formed, and a new paradigm of micro-short dramas going overseas driven by technology, ecologically collaborative, and continuously evolving can be constructed.

#### **4.4 Policy Guarantee and Construction of a Compound Talent System**

To promote the steady overseas expansion of AIGC-empowered micro-short dramas, it is necessary to build a dual support system of policy coordination and talent network, forming a systematic synergy of institutional guarantee and intellectual support.

At the policy level, we should actively promote the establishment of an AIGC content governance standard system in line with international consensus. Specifically, it includes developing a cross-cultural sensitive word bank, building a unified content identification system, and setting up a transnational intellectual property collaborative protection framework. At the same time, we can learn from local practical experiences represented by Shanghai's "Shanghai-produced Micro-Short Drama Overseas Plan", and support the construction of high-quality IP matrices with international communication potential through mechanisms such as dubbing and subtitling subsidies and overseas broadcasting rewards, helping micro-short dramas achieve a leapfrog development from an "emerging format" to a "mature format".

In terms of talent cultivation, it is necessary to build a multi-level and compound talent echelon: technical teams focus on optimizing algorithm models, cultural translation experts accurately grasp the aesthetic and cultural psychology of overseas audiences, and international communication talents are familiar with platform rules and national policies and regulations. Higher education institutions should take the initiative to break down disciplinary barriers, promote the cross-integration of film and television production with digital media, game animation and other majors through the "industry-university-research" collaborative mechanism, and systematically cultivate compound talents adapting to the development of the industry.

In practical operation, on the one hand, we must accurately insight into the aesthetic preferences and cultural characteristics of overseas audiences, and continuously innovate narrative techniques and visual presentation; on the other hand, we must deeply understand the operation mechanism of international streaming media platforms, including content review standards, copyright protection policies, and regional regulatory requirements, to ensure the compliant dissemination of works and effectively avoid institutional and cultural risks in the process of going overseas.

Only with the two-way empowerment of policy guidance and talent support can we have a smooth and sustainable international channel for AIGC micro-short dramas to go overseas.

## 5. CONCLUSION

Generative artificial intelligence is reconstructing the international communication ecology with disruptive technological potential, opening up a new dimension of digital-era civilization dialogue for micro-short dramas going overseas. As a composite carrier of technological empowerment and cultural translation, overseas micro-short dramas not only carry the discourse expression of contemporary Chinese stories, but also shoulder the profound mission of participating in shaping the global digital cultural order. Faced with multiple challenges of cultural discount, content homogenization and transnational legal risks, the industry must rely on systematic innovation to achieve breakthroughs: revitalize cultural expression through human-machine collaborative creation, achieve precise audience reach through intelligent communication networks, build a multilateral governance mechanism to balance technological ethics and innovation freedom, and explore a sustainable overseas path in the dynamic reconciliation of "instrumental rationality" and "humanistic value".

Looking forward to the future, the overseas expansion of micro-short dramas requires not only the two-wheel drive of technological innovation and industrial upgrading, but also the deep integration of institutional construction and mutual learning between civilizations. When artificial intelligence is fully integrated into the cultural production and dissemination chain, we should not only make good use of its technological dividends to build a "super connector" for cultural going global, but also inject cultural consciousness and value care into the algorithmic logic, making digital narrative a "web of meaning" for mutual learning between civilizations. This is not only a strategic measure to enhance national cultural soft power, but also an era proposition to promote the building of a community with a shared future for mankind. By building a global communication system with both technological efficiency and humanistic temperature, Chinese micro-short dramas are expected to contribute a narrative paradigm and Chinese solution with Oriental wisdom to the development of world cultural diversity in the new form of digital civilization.

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